

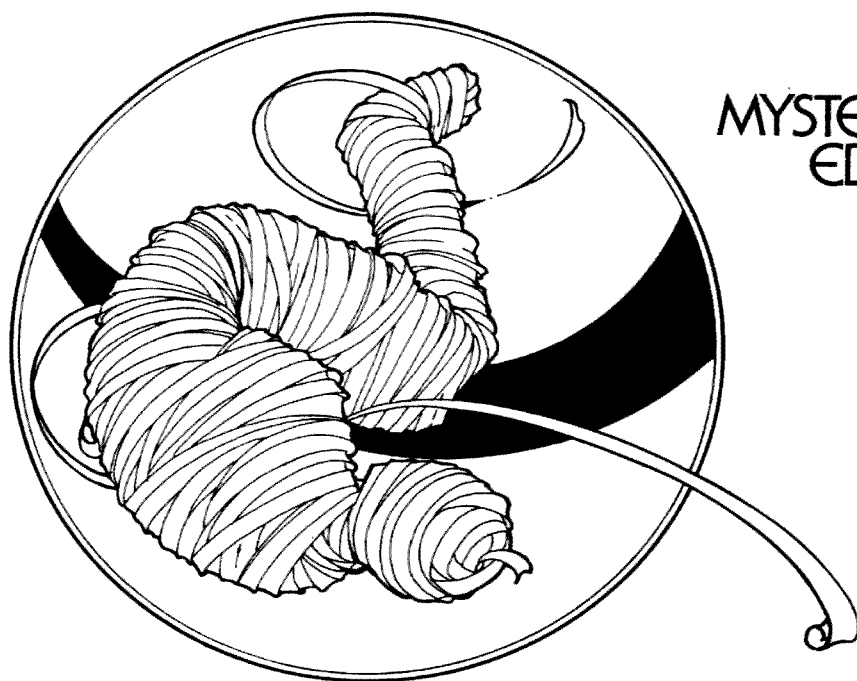
TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE

"CONTAINS ORIGINAL EDGAR ALLAN POE STORIES"



THE ALAN PARSONS PROJECT





TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE

THE ALAN PARSONS PROJECT

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MUSIC GROUP*

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Moderato

A DREAM WITHIN A DREAM

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Repeat 10 times

Strings

Piano ad lib

Harp

Harp & Piano simile

Winds

Electric Bass

Strings fade
Piano & Harp fade

Am
Piano

G

Drums play time

2nd Piano

Am

G

Am

First system of music. Treble clef staff contains a melodic line of eighth notes. Bass clef staff contains a simple bass line. A guitar part is indicated by a long horizontal line across the staff, with a final chord marked 'G'.

Second system of music. Treble clef staff continues the melodic line. Bass clef staff continues the bass line. A guitar part is indicated by a long horizontal line across the staff, with a final chord marked 'Am'.

Third system of music. Treble clef staff features a 'Slide Guitar' part and a '2nd Piano simile' part. Bass clef staff features a 'Slide Guitar simile' part and a 'Choir' part with vocalizations 'Ah'. Chords 'G' and 'Am' are marked.

Fourth system of music. Treble clef staff features a 'Slide Guitar' part with the instruction 'Play 4 times'. Bass clef staff features a 'Piano Am' part. Chords 'Am' and 'G' are marked. The system concludes with the instruction 'Optional Segue into "The Raven" Repeat and Fade'.

THE RAVEN

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Steady Rhythm (Not Fast)



The clock struck mid-night And through my sleep-ing I heard a
maze-ment There stood a rav - en Whose shad-ow

Am

The first vocal line is in 4/4 time. The melody starts on a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

tap - ping at my door I looked but noth-ing lay in the
hung a - bove my door Then through the si-lence It spoke the

D Am

The second vocal line continues the melody. The piano accompaniment features a change in the right hand chords, corresponding to the D and Am guitar chords indicated above the staff.

dark-ness And so I turned in - side once more. To my a -
one word That I shall hear for - ev - er -

G 1. E

The third vocal line concludes the melody. The piano accompaniment ends with a final chord in the right hand and a sustained eighth-note pattern in the left hand.

2. E (no 3rd)

more _____

p *mf* *f*

Nev - er - more _____

Thus quoth the rav-en, — "nev - er - more."

The Raven - 5 - 2

The musical score is written for guitar and piano. The guitar part is in the upper system, and the piano accompaniment is in the lower system. The score is divided into four systems. The first system shows the guitar playing a melody with chords Fm, Eb, Fm, (Ab Bass) Fm, (F Bass) Eb, and (Ab Bass) Fm. The piano accompaniment features a rhythmic pattern of eighth notes. The second system shows the guitar playing a melody with chords (Bb Bass) Fm, Cm7, Fm, Fm, Eb, and Fm. The piano accompaniment continues with the same rhythmic pattern. The third system shows the guitar playing a melody with chords (Ab Bass) Fm, (F Bass) Eb, (Ab Bass) Fm, (Bb Bass) Fm, Cm7, Fm, Eb, (C Bass) Fm, and (Bb Bass) Eb. The piano accompaniment continues with the same rhythmic pattern. The fourth system shows the guitar playing a melody with chords (A Bass)(G Bass) Fm, Eb, Fm, (Bb Bass) Fm, (C Bass) Eb, (Ab Bass) Fm, (G Bass) Eb, Fm, Am, and Am7. The piano accompaniment continues with the same rhythmic pattern. The score includes dynamic markings *p*, *mf*, and *f*. The lyrics are 'more', 'Nev - er - more', and 'Thus quoth the rav-en, — "nev - er - more."'. The page number '13' is in the top right corner. The title 'The Raven - 5 - 2' is in the bottom left corner.



First system of musical notation. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) with complex rhythmic patterns, including eighth and sixteenth notes, and rests.

Dm7



Am7



Second system of musical notation. Similar to the first system, with a single treble clef line and a grand staff. The middle and bottom staves continue the complex rhythmic patterns.

Am9



Em7



D



C



D



F



C



D



Third system of musical notation. The top staff is a single treble clef line with a whole rest. The middle and bottom staves continue the complex rhythmic patterns.

Am7



Am9



Am



Fourth system of musical notation. The top staff is a single treble clef line with a whole rest. The middle and bottom staves continue the complex rhythmic patterns. The bottom staff includes a dynamic marking *p* (piano) and a crescendo hairpin.

And still the

rav - en

re - mains in

my room No mat-ter how much I im - plore No words can soothe him ——— No prayer re -

move him. And I must hear for ev - er - more ———

ra-ven, ——— nev - er - more Thus quoth the rav-en, ——— nev - er -

more Thus quoth the rav-en, ——— nev - er - more Thus quoth the

cresc.

f

Chord diagrams: D, Am, G, E (no 3rd), Fm, Eb, Fm, (A b Bass) Fm, (F Bass) Eb, (A b Bass) Fm, (Bb Bass) Fm, Cm, Fm, Eb, Fm, (A b Bass) Fm, (F Bass) Eb, (A b Bass) Fm.

(Bb Bass)

Fm

Cm7

Fm

Fm



rav-en,

nev-er -

Thus quoth the

more

Nev - er-

more, nev-er-more, nev-er-more, nev-er

nev-er-more, nev-er-more, nev - er

nev-er-more, nev-er-more, nev-er - more.

Nev-er - more.

(Ab Bass)

Fm

Eb simile

(C Bass) simile

Fm

Eb

(C Bass)

Fm

Eb

(G Bass)

Eb

Fm

Bbm

(Ab Bass)

Fm

(G Bass)

Eb

Fm

Cm

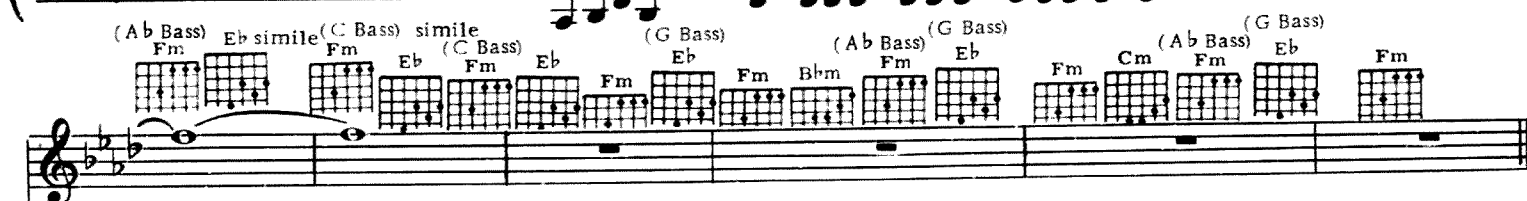
(Ab Bass)

Fm

(G Bass)

Eb

Fm



mp

pp

THE RAVEN

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Voices

Synthesizer

The clock struck

Bass

mp

(A)

mid-night And through my sleep-ing I heard a tap-ping at my door I looked but
maze-ment There stood a rav-en Whose shad-ow hung a-bove my door Then through the

mf

1.

noth-ing lay in the dark-ness And so I turned in-side once more To my a-
si-lence it spoke the one word That I shall hear for ev-er-

2.

more

(B) Strings

mf

Piano

Note: Voices from (A) to (B) are electronically altered
Bass can be conventional Electric Bass or Synthesizer

The Raven - 5 - 1

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Voices

Nev-er -

Synthesizer fill

Strings simile

more

Piano

Voices & Strings

Thus quoth the rav - en, — nev - er - more

Ah

Ah

Bass

©

Piano & Synthesizer

Chorus

Ah

soothe him _____ No prayer re - move him _____ And I must hear for - ev - er -

This system contains three measures of music. The vocal line (treble clef) has lyrics: "soothe him _____ No prayer re - move him _____ And I must hear for - ev - er -". The piano accompaniment consists of a treble and bass line. The bass line features a prominent eighth-note pattern in the first measure.

more _____

(D) Vocal (2nd time only) *cresc. -----* 3 rav-en, _____ nev - er -

Strings & Piano

This system contains three measures. The first measure has the lyric "more _____". The second measure is marked with a circled 'D' and "Vocal (2nd time only)". The vocal line has a triplet of eighth notes with the lyrics "rav-en, _____ nev - er -". The piano accompaniment is marked "Strings & Piano" and features a dense, rhythmic texture with many beamed sixteenth notes. A crescendo line is shown above the piano part in the second measure.

more Thus quoth the rav - en _____ nev - er - more Thus quoth the

This system contains three measures. The vocal line has lyrics: "more Thus quoth the rav - en _____ nev - er - more Thus quoth the". The piano accompaniment continues with the same dense, rhythmic texture of beamed sixteenth notes.

rav-en _____ nev - er - more Thus quoth the rav-en _____ nev - er -

This system contains three measures. The vocal line has lyrics: "rav-en _____ nev - er - more Thus quoth the rav-en _____ nev - er -". The piano accompaniment continues with the same dense, rhythmic texture of beamed sixteenth notes.

1. more Thus quoth the 2. more Nev-er - more, nev-er-more, nev-er-more, nev-er

Nev-er-more, nev-er - more, nev - er Nev-er-more, nev-er-more, nev - er -

1. more nev-er - 2. more. Choir Ah Choir Ah

THE TELL-TALE HEART

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Vocal Ad Lib

Repeat 4 times



Drums play time

Bass

Guitars

1.) You should have

Piano

seen him Ly - ing a - lone in help - less si - lence in the

Cm Bb Cm Bb

night.

Guitars

Cm Bb Ab Bb Ab

You should have

seen him — You would have seen his eye re-lect - ing in the

Piano Cm Bb Cm Bb

To Double Coda ⊕ ⊕

To Coda ⊕

light

Cm Guitars Bb Ab Bb Ab

Slide Guitar

Am Bm

D.S. al Coda ⊕

Coda

Guitars $A\flat$ $B\flat$ $A\flat$

Guitars fade
Strings gradually build
Drums out

Strings

mf

And he won't be found at all Not a

trace to mark his fall Nor a stain up - on the wall

ff Drums play time

Repeat 15 times
 Rhythm section should fade and then gradually crescendo
 Orchestra and Choir should be featured *D.S.S.* al Coda

Ah

Heard all the things in Heav - en and Earth I've

Other Guitars play Rhythm
Slide Guitar play Lead

Double Coda

seen man-y things in Hell But his vul - tures eye — of a

Bm

cold pale blue — Is the eye of the Dev - il him - self

Guitars

Take me a -

way now But let the si - lence drown the beat - ing of his

Piano Cm Bb Cm Bb

heart

Vocal Ad Lib Repeat 4 times

Guitars Bb Ab Bb Ab Bb Ab Bb

Cm

Strings

Guitars and Piano simile

Ab Bb Ab Bb Ab Bb Ab Bb Ab Bb Ab Bb Cm

2. So for the old man
Ashes to ashes, earth to earth and dust to dust
No one will see me
No one with guilt to share, no secret soul to trust
3. Louder and louder
Till I could tell the sound was not within my ears
You should have seen me
You would have seen my eyes grow white and cold with fear

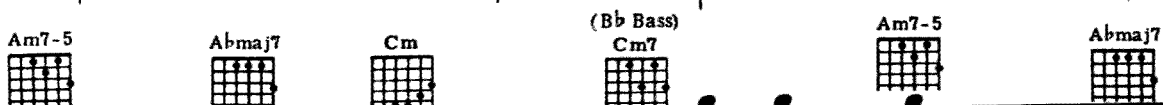
THE CASK OF AMONTILLADO

Words and Music by
ERIC WOLFSON and
ALAN PARSONS

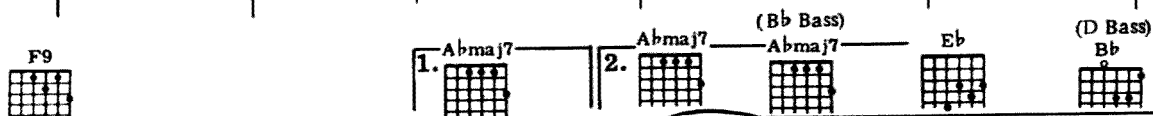
Moderately Slow



By the last breath of the four winds that blow I'll have re-venge — up — on
Shel-tered in — side from the cold of the snow Fol — low me now — to the



For — tun — a — to Smile in his face I'll say "Come let us to I've a
vault down be — low Drink-ing the wine as we laugh at the time Which is



cask of A — mont — ill — a — do'' slow. — (What are these
pass — ing in — cred — i — bly



(Bb Bass)



(G Bass)



(Bb Bass)



chains that are bind - ing my arms? —
 (Chorus:) Part of you dies each pass - ing day



(D Bass)



(Bb Bass)



Eb (G Bass)



(Bb Bass)



(Say it's a game, and I'll come to no harm) —
 You'll feel your life slip - ping a - way



(Bb Bass)



(A Bass)



(F Bass)

*mf*

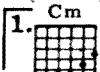
(Bb Bass)



(A Bass)



(F Bass)



(F Bass)



Tempo I

Cm Cm7 Am7-5 Abmaj7 Cm Cm7
 You who are rich and whose trou- bles are few May come a-round — to see

Am7-5 Abmaj7 Cm (Bb Bass) Cm7 Am7-5 Abmaj7
 my point of view What price the Crown of a King on his throne When you're

F9 Abmaj7 (Bb Bass) Abmaj7 Eb (D Bass) Bb Cm (Bb Bass) Cm7
 chained in the dark all a - lone — (Spare me my life on - ly name your re -
 (Chorus:) Part of you

Ab Eb (G Bass) Fm7 (Bb Bass) Fm7 Eb (D Bass) Bb
 ward) — (Bring back some
 dies each brick I lay

3

light in the name of the Lord) — slip - ping a - way

You'll feel your mind

(Bb Bass) Cm7 A^b (G Bass) Eb Fm7 (Bb Bass) Fm7

Cm

3

(Bb Bass) Cm (A Bass) Cm (F Bass) Cm Cm 3

(Play 6 Times)

mf (detached)

Cm (Bb Bass) Cm (A Bass) Cm (F Bass) Cm Cm

f

(Bb Bass) Cm (A Bass) Cm Fm

Repeat and Fade

cresc. *ff* Repeat and fade

THE CASK OF AMONTILLADO

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Piano

Strings

By the last breath of the
Shel-tered in - side from the
Strings

four winds that blow
cold of the snow

I'll have re-venge up - on
Fol - low me now to the

Pizz. Bass 2nd x (stem - up notes)

For - tun - a - to
vault down be - low

Smile in his face I'll say
Drink-ing the wine as we

"come let us go I've a
laugh at the time Which is

cask of A - mon - till - a -
pass - ing in - cred - i - bly

do"

slow

Pizz. Bass

Part of you dies each pass-ing day
Part of you dies each brick I lay

Piano plays chords (What are these chains that are bind-ing my arms?)
(Spare me my life on - ly name your re - ward)

Choir: Eb Eb/D Cm7 Cm7/Bb Ab Ab/G Fm7 Fm/Bb

Drums play time Ooh

Bass

You feel your life slip-ping a - way
You feel your mind slip-ping a - way

(Say it's a game and I'll come to no harm)
(Bring back some light in the name of the Lord)

Choir: Eb Eb/D Cm7 Cm7/Bb Ab Ab/G Fm7 Fm/Bb

Bass

Choir: Ah

Strings & Piano

Bass

to Coda ⊕ Brass

Choir: Ah

Strings & Piano

Bass

1. 2. *rit.*

You who are rich and whose

Piano

trou-bles are few May come a-round to see my point of view What price the Crown of a

D.S. al Coda

King on his throne When you're chained in the dark all a - lone

Repeat 4 times

⌘
Coda

French Horns

French Horns musical score, measures 1-3. The score is written for four staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first staff (treble clef) contains a melodic line with a repeat sign at the beginning and end. The second staff (treble clef) contains a sustained note with a fermata. The third staff (treble clef) contains a rhythmic pattern of eighth notes. The fourth staff (bass clef) contains a sustained note with a fermata.

French Horns musical score, measures 4-6. The score continues from the previous system. The first staff (treble clef) contains a melodic line with a repeat sign at the beginning and end. The second staff (treble clef) contains a sustained note with a fermata. The third staff (treble clef) contains a rhythmic pattern of eighth notes. The fourth staff (bass clef) contains a sustained note with a fermata.

French Horn Simile

Strings

Repeat and Fade

French Horn Simile and Strings musical score, measures 7-9. The score is written for four staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first staff (treble clef) contains a melodic line with a repeat sign at the beginning and end. The second staff (treble clef) contains a sustained note with a fermata. The third staff (treble clef) contains a rhythmic pattern of eighth notes. The fourth staff (bass clef) contains a sustained note with a fermata.

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

(The System Of) Doctor Tarr And Professor Fether - 4 - 1

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Fm7

(C Bass)

Cm7

sleep light___ or what - ev - er And the night goes on for - ev - er Then your
 rat race___ in a new way Like you're wak - in' up to a new day { It's a
 Sat - is -

(G Bass)

Cm7

F

mind change___ like the weath-er___ You're in need of
 wise thing___ if you're clev-er___ Take a lead from } Doc-tor Tarr___ and Pro - fes - sor
 fac - tion___ al - to - geth - er___ Guar-an - teed by

Cm

(C Bass)

1.

Bb

(C Bass)

Eb

(C Bass)

F

Feth-er.

Ev-en

Cm

2. 3.

Fm7

(Ab Bass)

Fm7

Find the end of a rain - bow___ Fly wher - ev - er the winds___ blow___

(Bb Bass)

Fm7

(Db Bass)

Fm7

D. S. al Coda

to Coda

Laugh at life like a side - show__

Just what you need to make__you feel bet - ter

(Db Bass)

Fm7

Fm7

Just what you need to make__ you feel bet - ter Don't stop bring-in' the girls__ round__

Coda

(Ab Bass)

Fm7

(Bb Bass)

Fm7

Don't start hav - in' a show - down__

Keep on hand-in' the jug__ 'round__

(Db Bass)

Fm7

Cm

(C Bass)

Bb

All that you need is wine__ and good com - pa - ny. _____

(C Bass) Eb

(C Bass) F

Dm

(D Bass) G

Dm7

(D Bass) G

Dm

Repeat and Fade

(THE SYSTEM OF) DOCTOR TARR AND PROFESSOR FETHER

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

8va Basso
Lead Guitar

Elec. Guitars & Keyboards
Cm Bb/C Eb/C F/C

Bass

8va Basso
2 Lead Guitars

Cm Bb/C Eb/C F/C

Drums play time

Backing Voices

Just what you need to make__ you feel bet - ter Just what you need to make__ you feel ____

Cm Bb/C

2 Lead Guitars

Lead Vocal

Just what you need to make__ you feel bet - ter Just what you need to make__ you feel - At the

Eb/C F/C

(The System Of) Doctor Tarr And Professor Fether - 6 - 1.

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far end ____ of your teth - er And your thoughts won't fit to - geth - er So you
clouds seem ____ bright and breez - y 'Cause the livin' is free and 'ea - sy See the

Cm

sleep light ____ or what-ev-er And the night goes on for - ev - er Then your
rat race ____ in a new way Like you're wakin' up to a new ____ day It's a
(Sat - is)

Fm7 Cm

mind change_ like the weath - er_ You're in need of Doc - tor Tarr_ and Pro - fes - sor
wise thing_ if you're clev - er_ Take a lead from Doc - tor Tarr_ and Pro - fes - sor
fac - tion_ al - to - geth - er_ Guar - an - teed by Doc - tor Tarr_ and Pro - fes - sor

G F

1.

Feth - er.
Feth - er.
Feth - er.

Cm Bb/C Eb/C

2.

Find the end of a rain - bow ____

F/C Cm Guitars Fm

Fly where - ev - er the winds ____ blow ____

Laugh at life like a side - show ____

Fm/Ab Fm/Ab

to Coda \oplus

Just what you need to make — you feel bet - ter —

Db Cm

Backing Voices

Just what you need to make — you feel bet - ter

Bb/C Eb/C

Lead Guitar

Just what you need to make — you feel. —

F/C Cm

Fm

D.S. al Coda Take 2nd Ending

Vocal

Sat - is -

Cm

⊕
Coda

Don't stop bring - in' the girls — round —

Fm

Don't start hav - in' a show - down —

Fm/A♭

Keep on hand-in' the jug — round —

Fm/B♭

All that you need is wine — and good com - pa -

D♭

ny.

Cm

B♭/C

E♭/C

F/C

THE FALL OF THE HOUSE OF USHER

I PRELUDE

Words and Music by
ERIC WOOLFSON, ALAN PARSONS
and ANDREW POWELL

Lento $\text{♩} = 54$

Woodwinds

Oboe 3

Strings & Brass

Strings only

Strings & Winds

Low Strings & Brass

Woodwinds 3

Woodwinds

Woodwinds

Full Orchestra

Winds

3

Strings

Winds

Solo Trumpet

3

6

Winds & Strings

Harp

3

9

Harp

Winds

Full Orchestra

f

6

6

3

3

Strings

p

Strings

p

Full Orchestra

f

9

7

f

Strings

Winds

fp

6

Harp

Lower Brass

Low Strings Pizz.

This system contains two staves. The top staff is for the Lower Brass, featuring a complex, fast-moving melodic line with many accidentals. The bottom staff is for the Low Strings Pizzicato, showing a rhythmic pattern of eighth notes with some accidentals.

Strings & Low Brass

This system contains two staves. The top staff is for the Strings & Low Brass, showing a melodic line with some accidentals and a double bar line. The bottom staff is for the Low Strings Pizzicato, continuing the rhythmic pattern from the previous system.

Oboe

Bass Clarinet Solo

sf

This system contains two staves. The top staff is for the Oboe, featuring a melodic line with some accidentals. The bottom staff is for the Bass Clarinet Solo, showing a melodic line with some accidentals. The dynamic marking *sf* (sforzando) is present.

This system contains three staves. The top staff is for the Oboe, the middle staff is for the Bass Clarinet Solo, and the bottom staff is for the Low Strings Pizzicato. The music concludes with a final chord and a double bar line.

Strings

Low Strings

arco

8va

p

mf

f

p

p

The Fall Of The House Of Usher - 22 - 5
I Prelude

First system of the musical score. It features three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with a crescendo marking at the end of the first measure.

Second system of the musical score. It features three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with a crescendo marking at the end of the first measure. The dynamic marking *mf* is present in the first measure, and *f cresc.* is present in the third measure.

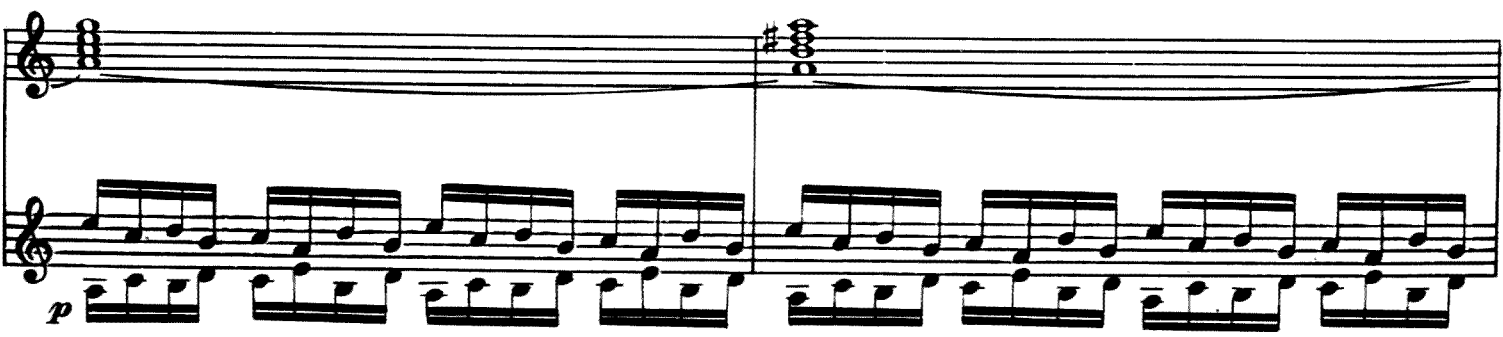
Third system of the musical score. It features three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with a crescendo marking at the end of the first measure. The dynamic marking *ff* is present in the first measure.

Fourth system of the musical score. It features three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with a crescendo marking at the end of the first measure. The dynamic marking *ff* is present in the first measure. The section is labeled "Strings" and "Low Strings".

*Sounds of Rain
Wind and Thunder*

II ARRIVAL

Andante ♩ = 72



The first system consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and a key signature of one flat (Bb). It contains a complex rhythmic pattern with eighth and sixteenth notes. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains a complex rhythmic pattern with eighth and sixteenth notes. A drum part is indicated by 'x' marks on a staff below the bass line.

Guitar ad lib
Organ

The second system features three staves. The top staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and a key signature of one flat (Bb). It contains a complex rhythmic pattern with eighth and sixteenth notes. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains a complex rhythmic pattern with eighth and sixteenth notes. A drum part is indicated by 'x' marks on a staff below the bass line.

The third system features three staves. The top staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and a key signature of one flat (Bb). It contains a complex rhythmic pattern with eighth and sixteenth notes. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains a complex rhythmic pattern with eighth and sixteenth notes. A drum part is indicated by 'x' marks on a staff below the bass line.

Fmaj7/A G6/A Am D6/A

Am7 D/A Em/A F/A

G/A Am

ff

Segue to Intermezzo

III INTERMEZZO

Lento ♩ = 52

Strings

ppp *pp*

Winds

3

Winds

3

Winds

3

Violins & Oboes

pp *p*

gliss.

divisi

Brass

5

5 3

gliss. *p* trill Low Brass

$\text{♩} = 132$

Repeat 3 times Segue into Pavane

Strings fade

Strings fade

IV PAVANE

Moderate

Mandolin

Guitar

Bass

The musical score is written for three instruments: Mandolin, Guitar, and Bass. The tempo is marked 'Moderate'. The music is in 4/4 time. The score is divided into four systems, each containing three staves. The Mandolin part is written in the top staff of each system, featuring a melodic line with triplets and slurs. The Guitar part is written in the middle staff, featuring a rhythmic accompaniment with chords and single notes. The Bass part is written in the bottom staff, featuring a bass line with eighth and sixteenth notes. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, slurs, and triplets.

This musical score is for a piece titled "The Fall Of The House Of Usher - 22 - 14 IV Pavane". It is written for a piano and features a complex arrangement of staves. The score is divided into four systems, each containing three staves. The first system includes a treble staff with a key signature of one flat (B-flat) and a common time signature (C), and two bass staves. The second system includes a treble staff with a key signature of one flat (B-flat) and a common time signature (C), and two bass staves. The third system includes a treble staff with a key signature of one flat (B-flat) and a common time signature (C), and two bass staves. The fourth system includes a treble staff with a key signature of one flat (B-flat) and a common time signature (C), and two bass staves. The score features various musical notations, including eighth notes, sixteenth notes, and triplets. The first system includes a triplet of eighth notes in the treble staff. The second system includes a triplet of eighth notes in the treble staff. The third system includes a triplet of eighth notes in the treble staff. The fourth system includes a triplet of eighth notes in the treble staff. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a common time signature (C).

This musical score is for a piece titled "The Fall Of The House Of Usher - 22 - 15 IV Pavane". It is written for three staves: a treble staff, a middle staff (likely for a piano accompaniment), and a bass staff. The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into four systems. The first two systems each consist of three measures. The third system begins with a first ending bracket labeled "1." and contains three measures. The fourth system begins with a second ending bracket labeled "2." and contains three measures. The key signature changes to A minor (Am) at the start of the second ending. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

1.

2.

Am

This musical score is for a piece titled 'The Fall Of The House Of Usher - 22 - 16 IV Pavane'. It is written for three staves: a treble staff, a middle staff with a key signature of one sharp (F#), and a bass staff. The music is in 3/4 time. The first system consists of three measures. The second system consists of four measures. The third system consists of four measures. The fourth system consists of four measures, with the final measure marked 'Repeat and Fade'. The notation includes various note values, rests, and phrasing slurs.

V FALL (FINALE)

(A)

FINALE

4

Piccolo 12

34

Oboes 12

Cor Anglais

Clar 1 (B)

Clar 2,3 (B)

(A)

Andrew Powell

4

Flute (B)

Bassoon 12

Contr. Bassoon

Tpt 1

con cord. n.g.

Tpt 2

(A)

4

4

Corn 12

34

Ten Trom 12

Bass Trom

Tuba

Timpani

(A)

4

(Vocal)

Baritone

Soprano

Alto

Tenor

Bass

More at lib within the given pitch range. Durations ad lib. Short notes accented. Longer notes crescendo/decrescendo ad lib within given dynamic limits for section. Gradually merge towards related section at E.

(A)

4

Vln 1

Vln 2

Vla

Cello

Double Bass

Handwritten musical score for "The Fall Of The House Of Usher". The score is written on five systems of staves. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The score includes various musical notations, including notes, rests, and dynamic markings. The first system includes a dynamic marking of f . The second system includes a dynamic marking of f and a triplet marking of 3. The third system includes a dynamic marking of mp . The fourth system includes a dynamic marking of mp and a dynamic marking of f . The fifth system includes a dynamic marking of mp and a dynamic marking of f . The score is written in a handwritten style with some corrections and annotations.

System 1: Two staves. First staff has a dynamic marking of f . Second staff has a dynamic marking of f .

System 2: Two staves. First staff has a dynamic marking of f and a triplet marking of 3. Second staff has a dynamic marking of f .

System 3: Two staves. First staff has a dynamic marking of mp . Second staff has a dynamic marking of mp .

System 4: Two staves. First staff has a dynamic marking of mp and a dynamic marking of f . Second staff has a dynamic marking of mp and a dynamic marking of f .

System 5: Two staves. First staff has a dynamic marking of mp and a dynamic marking of f . Second staff has a dynamic marking of mp and a dynamic marking of f .

Handwritten musical score system 1, featuring multiple staves with notes, rests, and dynamic markings. A handwritten '3' is visible above the first staff.

Handwritten musical score system 2, featuring multiple staves with notes, rests, and dynamic markings. A handwritten '3' is visible above the first staff.

Handwritten musical score system 3, featuring multiple staves with notes, rests, and dynamic markings. A handwritten '3' is visible above the first staff.

Handwritten musical score system 4, featuring multiple staves with notes, rests, and dynamic markings. A handwritten '3' is visible above the first staff.

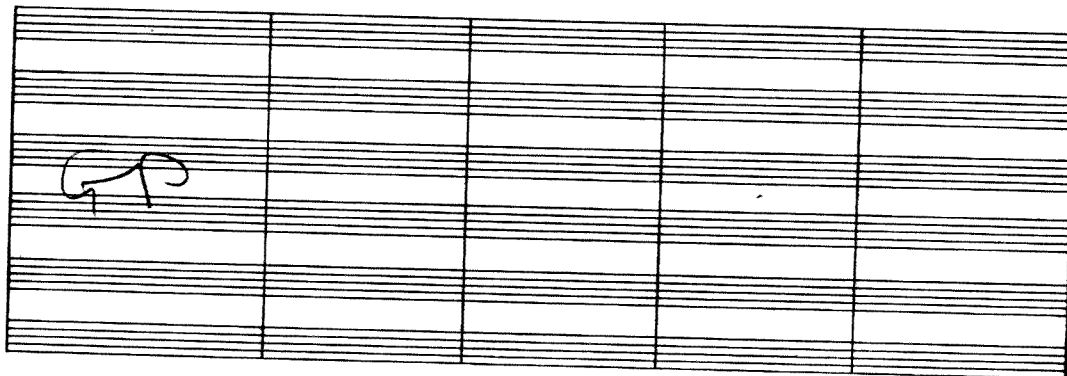
Handwritten musical score system 5, featuring multiple staves with notes, rests, and dynamic markings. A handwritten '3' is visible above the first staff.

Handwritten musical score for "The Fall Of The House Of Usher". The score is written on five systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a style that suggests it is a working draft or a composer's sketch. The first system shows a complex arrangement of notes and rests. The second system continues the melodic and harmonic development. The third system features more intricate notation, including triplets and slurs. The fourth system shows a transition with some notes marked with a '3' and a 'tr' (trill). The fifth system concludes the piece with a final chord and a double bar line. The title "The Fall Of The House Of Usher" is written at the bottom left, followed by the page number "22 - 20" and the initials "V Fall".

ALL WHOLE
TONE TRILLS

The Fall Of The House Of Usher - 22 - 20
V Fall

[illegible]



GP Vlns II 1 2 3 4 5 6 7 8 9

Vlns II 1 2 3 4 5

lunga

GP *div* *sfz* *met* *port* *tato*

sfz

div *sfz*

div *sfz*

div *sfz*

div *sfz*

div *sfz*

sfz

TO ONE IN PARADISE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow

The piano introduction consists of two staves in 4/4 time, key of E major. The right hand plays a series of chords: E4, E5, E6, E7, E8, E9, E10, E11, E12, E13, E14, E15, E16, E17, E18, E19, E20, E21, E22, E23, E24, E25, E26, E27, E28, E29, E30, E31, E32, E33, E34, E35, E36, E37, E38, E39, E40, E41, E42, E43, E44, E45, E46, E47, E48, E49, E50, E51, E52, E53, E54, E55, E56, E57, E58, E59, E60, E61, E62, E63, E64, E65, E66, E67, E68, E69, E70, E71, E72, E73, E74, E75, E76, E77, E78, E79, E80, E81, E82, E83, E84, E85, E86, E87, E88, E89, E90, E91, E92, E93, E94, E95, E96, E97, E98, E99, E100. The left hand plays a series of chords: E4, E5, E6, E7, E8, E9, E10, E11, E12, E13, E14, E15, E16, E17, E18, E19, E20, E21, E22, E23, E24, E25, E26, E27, E28, E29, E30, E31, E32, E33, E34, E35, E36, E37, E38, E39, E40, E41, E42, E43, E44, E45, E46, E47, E48, E49, E50, E51, E52, E53, E54, E55, E56, E57, E58, E59, E60, E61, E62, E63, E64, E65, E66, E67, E68, E69, E70, E71, E72, E73, E74, E75, E76, E77, E78, E79, E80, E81, E82, E83, E84, E85, E86, E87, E88, E89, E90, E91, E92, E93, E94, E95, E96, E97, E98, E99, E100.

If I could see the sky a - bove And my mind
if the bush be - fore me burns Should I turn

The piano accompaniment for the second line of lyrics consists of two staves in 4/4 time, key of E major. The right hand plays a series of chords: E4, E5, E6, E7, E8, E9, E10, E11, E12, E13, E14, E15, E16, E17, E18, E19, E20, E21, E22, E23, E24, E25, E26, E27, E28, E29, E30, E31, E32, E33, E34, E35, E36, E37, E38, E39, E40, E41, E42, E43, E44, E45, E46, E47, E48, E49, E50, E51, E52, E53, E54, E55, E56, E57, E58, E59, E60, E61, E62, E63, E64, E65, E66, E67, E68, E69, E70, E71, E72, E73, E74, E75, E76, E77, E78, E79, E80, E81, E82, E83, E84, E85, E86, E87, E88, E89, E90, E91, E92, E93, E94, E95, E96, E97, E98, E99, E100. The left hand plays a series of chords: E4, E5, E6, E7, E8, E9, E10, E11, E12, E13, E14, E15, E16, E17, E18, E19, E20, E21, E22, E23, E24, E25, E26, E27, E28, E29, E30, E31, E32, E33, E34, E35, E36, E37, E38, E39, E40, E41, E42, E43, E44, E45, E46, E47, E48, E49, E50, E51, E52, E53, E54, E55, E56, E57, E58, E59, E60, E61, E62, E63, E64, E65, E66, E67, E68, E69, E70, E71, E72, E73, E74, E75, E76, E77, E78, E79, E80, E81, E82, E83, E84, E85, E86, E87, E88, E89, E90, E91, E92, E93, E94, E95, E96, E97, E98, E99, E100.

— could be set free As wild white hors - es
— my eyes a - way And still the voic - es

The piano accompaniment for the third line of lyrics consists of two staves in 4/4 time, key of E major. The right hand plays a series of chords: E4, E5, E6, E7, E8, E9, E10, E11, E12, E13, E14, E15, E16, E17, E18, E19, E20, E21, E22, E23, E24, E25, E26, E27, E28, E29, E30, E31, E32, E33, E34, E35, E36, E37, E38, E39, E40, E41, E42, E43, E44, E45, E46, E47, E48, E49, E50, E51, E52, E53, E54, E55, E56, E57, E58, E59, E60, E61, E62, E63, E64, E65, E66, E67, E68, E69, E70, E71, E72, E73, E74, E75, E76, E77, E78, E79, E80, E81, E82, E83, E84, E85, E86, E87, E88, E89, E90, E91, E92, E93, E94, E95, E96, E97, E98, E99, E100. The left hand plays a series of chords: E4, E5, E6, E7, E8, E9, E10, E11, E12, E13, E14, E15, E16, E17, E18, E19, E20, E21, E22, E23, E24, E25, E26, E27, E28, E29, E30, E31, E32, E33, E34, E35, E36, E37, E38, E39, E40, E41, E42, E43, E44, E45, E46, E47, E48, E49, E50, E51, E52, E53, E54, E55, E56, E57, E58, E59, E60, E61, E62, E63, E64, E65, E66, E67, E68, E69, E70, E71, E72, E73, E74, E75, E76, E77, E78, E79, E80, E81, E82, E83, E84, E85, E86, E87, E88, E89, E90, E91, E92, E93, E94, E95, E96, E97, E98, E99, E100.

reached the shore I'd stand a - lone and ov - er-see And
I can hear As clear to me as light of day

(A Bass)

B7

Em7

I be - lieved in my dreams

Csus

C

Gm

(add 9)

F

Cm7

Noth - ing could change my mind____ (Chorus:) Noth - ing could change my mind____

(Eb Bass)

F7

F

Bb7

(add 9)

Gb7

Gb7

Now I know what they mean____

How could I be____ so____

blind?

(add 9)

E

(add 9)

Em

(Chorus:)

(Winds that blow— cold as ice

(Lead Vocal)

Cold ——— sands of time ———

mp

(add 9)

C

(add 9)

E

Sounds that come— in the night)

Shall hide what is left of me —

(Come from Par - a - dise) ———

(Words ———

(Times when no — that were

I've been through times— when no — one cared — I've seen clouds.

(add 9)

Em

F#m7

mine)

(Clouds in emp - ty_____skies)

(Shall

_____ in emp - ty skies_____

When one kind word_____ meant

mp

(add 9)

C

E (add 9)

last

as

a mem - o - ry)_____

more to me_____

Than all the love_____

in Par - a - dise_____

(A Bass)

B7

Em7

Csus

C

Gm

I be - lieved in my dreams

Noth - ing could change my mind_

(add 9)
F

Cm7

Noth - ing can save__ me Noth - ing can save__ me

Cm9

(B Bass)
C#

C#

F#m

F#m7

Noth - ing can save me now Till I found what they mean

(D Bass)
Am7(add 9)
E

Bm7

Noth - ing can save__ me now.

(add 9)
E

Bm9

Repeat and Fade

TO ONE IN PARADISE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Slowly

Piano

E add F#

Guitar

Bass

Vocal

If

I could see the sky a - bove And my mind —
if the bush be - fore me burns Should I turn —

E add F# (guitar simile)

Elec. Piano

— could be set — free As wild white hors - es —
— my eyes a - way And still the voic - es —

Em add F#

F#

To One In Paradise - 4 - 1

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reached the shore I'd stand a-lone and ov - er - see And
I can hear As clear to me as light of day

C(no3rd)addD E add F#

Backing Voices I be-lieve in my dreams

B7 Em7

Ah Ah

To Coda ⊕

Noth-ing could change my mind

C(add D) F C(no3rd)addD

Ah Noth-ing could change my mind

Now I know what they mean How could I be so blind

F7 Bbm7 Gb7 Ab Gb7

Ah Ah Ah Ah

Winds that blow ___ cold as ice Sounds that come ___ in the

E add F# Em

Cold ___ sands of time ___

night F#m C no3rd (add D) E add F#

Shall hide what is left of me ___ I've

Come from Par - a - dise ___

Words ___ that were mine

times when no - one cared ___ Em (add F#) clouds in emp - ty ___

been through times when no - one cared I've seen clouds in emp - ty skies. ___ When

D.S. al Coda

skies Shall last as a mem - o - ry ___

F#m C(no3rd)addD E (add F#)

one kind word meant more to me ___ Than all the love ___ in Par - a - dise ___

Coda

Measures 1-2 of the Coda section. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are "Noth - ing can save me". A chord symbol $C(\text{no3rd})\text{addD}$ is written above the first measure.

Measures 3-5. The melody continues with the lyrics "Noth - ing can save me" and "Till I found what they". A triplet of eighth notes is marked with a "3" over the notes. A chord symbol $C\#7$ is written above the fourth measure. The vocal line has a long note "Ah" in measure 5.

Measures 6-9. The melody continues with the lyrics "mean", "Noth - ing can save me", and "now". Chord symbols $F\#m$, $A\text{m}7/D$, $E\text{add}F\#$, and $B\text{m}7$ are written above the measures. The vocal line has long notes "Ah" in measures 7 and 9.

Repeat and fade

Measures 10-13. The melody continues with the lyrics "Ah". A triplet of eighth notes is marked with a "3" over the notes. A chord symbol $E\text{add}F\#$ is written above the third measure. The vocal line has long notes "Ah" in measures 10 and 12.